

ERRATA IN SHEENA

(Description in the previous issue)

In FIGURE II, second paragraph in the sixth line; the sentence starting with "During . . ." was, by mistake, set twice and is, therefore, superfluous. Omit it.

Figure IV at "Repeat Fig. III" should read: "However, lines No. 2 and 4 will be active."

BOOKS

AMERICAN ROUND DANCES. Frank Hamilton, Ed., Winsor Records. Temple City, Cal. 48 pp. \$1.00.

Windsor Records claim that they are anxious to introduce round dancing to everyone. Their two pages of pictures, well posed and drawings, well done, plus names beneath them, would have done the trick, for they spoke louder than words. Instead, they entered into verbose and nonessential descriptions that the reader truly becomes "fudged". The closed position requires 27 lines with an average of 14 words per line! Balance — 11, Grape Vine — 17, draw step — 13, etc. And after one ploughs through it all, then, mind you, one must look up their example in "Beautiful Ohio, Meas. 25, or Nola, Meas. 14, etc. But none of these dances are given in that booklet. However, here is the catch . . . buy a record from Windsor, for all their records come with printed descriptions, and not mimeographed ones, as others put out! Therefore, it would seem that the real purpose of the book is to sell more records and advertise their wares and at the same time have the people pay for their publicity. No wonder they are anxious that round dances be created every day.

Since round dancing must be a form of wrestling, an athletic instructor was engaged as an editor, who with one stroke of the pen (no doubt by the dictate of higher-ups) nullified dance terms which were created by dance masters of past centuries who KNEW how to dance, and replaced them with such terms as: canter, fudge, roll, side car, box car, banjo, gypsy, twinkle, etc. Examples for the numerous terms can be found in the numerous records Windsor puts out.

Under normal conditions this booklet would have been ignored by VILTIS as many other "fudges" coming out now-a-days but some bona fide names lent their consent to this "tome" and one wonders whether they really knew what this "master piece" was all about, or were they "fudged" into it?

SQUARE AND ROUND DANCES. MacGregor Records. Hollywood, Cal., 20 pages. \$0.25.

Without pretension and crusade to reform the world and impose idiosyncrasies upon others, the MacGregor Records likewise put out a booklet explaining clearly and precisely familiar dance terms. It can be obtained for two-bits and it's worth it.

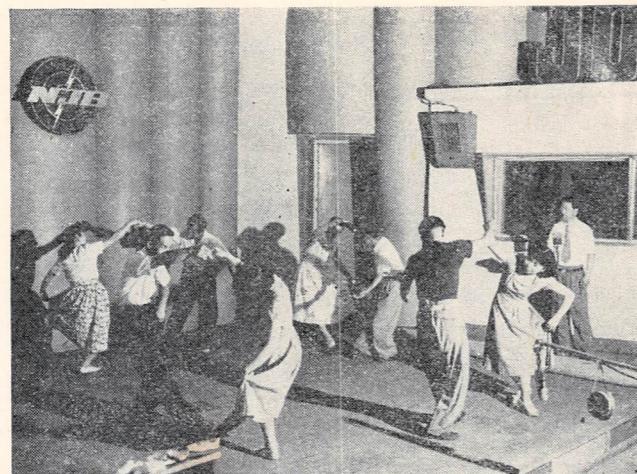
VILTIS

HAVE YOU RE-SUBSCRIBED?

If not, do so now.

Remember, VILTIS is the **only magazine** wherein you will find ethnic news, Lituanistica, background material and a wealth of information not found in any other magazine. Aside these merits it is the friendliest paper through which all are friends and brethren.

TWO dollars per year for SIX ISSUES. FIVE dollars for THREE YEARS.



In Osaka, Japan, American Square Dancing is taught via broadcast. R. Wasa, instructor of the Osaka Folk Dance Club, is shown at the mike of the New Japan Broadcasting Co. studio.



THE KOLO CONTROVERSY

For the past six months (as far as that goes, I could say "for the past three years") I've been approached personally and via letters regarding "which is the correct way to do the Kolo," that "so and so said it "MUST" be done that way and no other way.

There is no answer to this question, at least not a demonstrative one. The kolo steps are done in accordance with each individual's taste and interpretation. Many factors are depended upon the execution of the step, depending upon the region or locality the doer of the basic Kolo steps comes from, and, as mentioned above, the dancer's interpretation. Often, the things a leader of a circle will do, since he is privileged to "show off", is truly no one's business. Style and national character are required of a kolo dancer but not manner of foot execution. One should go to Serb-Croat affairs and observe the dance and one will note for himself that even though superficially it looks as if everyone is doing the same thing, yet when watching the feet carefully it can be discerned each one has an individual twist and twinkle of the foot movement. Do not accept the word of self-appointed authorities who seem to know better than the natives . . . as was a case in Buffalo where a so-called kolo expert came to a Serbian hall where kolo dancing is the forte, done by people who know, took upon himself the task to criticize the Serbians of their "incorrect" manner of dancing the kolo, which caused eye brows to be raised and the coming of outsiders none too welcome. This happens time in and again, not only in kolos but in everything. Any one who insists that there is but one way of doing the kolo, hambo or polka is full of bird seeds. I happen to come from "hotsen-plots" in upper Slobovia and do my kolos with the foot front. If you come from Slobodka in Lower Slobovia and do the kolo step with your foot behind, excellent. You should see how others are doing it! VFB.

Do that which is right to do,
Not because it will insure success,
Or bring with it a reward,
Or gain the applause of men, or be the best policy,
But because it is right,
And therefore ought to be done.

Anon.

HEEIA (Hey-ey-ee-ah)

Ancient Hawaiian Canoe Chant-Dance

Described by V. F. Beliajus

Record: Folkraft No. 1123B

(Record a little slow. Increase speed).

This dance was taught to me by a Hawaiian student, in exchange for Mexican work, during the mid 1930's. At that time I could have had the words for it in Hawaiian. All Hawaiian dancing is merely an interpretation of the song.

This dance describes a canoe trip for fish spearing. After the fish were caught a bit of playfulness takes place and they return home. It is an excellent number for school age groups as well as an exhibition number for adults. By adding a flower or crepe paper lei (Ley-ee — wreath) would suffice for costume effect.

This dance should be done sitting over the feet, that is, shins from foot to knee on the floor and the seat between the heels. But since such a position is very hard for Westerners (non-Orientals), the Indian cross-legged position is adopted instead.

PUILI (Poo-ee-lee) Sticks. Bamboo sticks of about 20 inches closely spliced at one end (tip). The stick is held by the solid end (but). The splicing serves two purposes: 1) cushions the beat 2) and it gives a rustling sound effect, like water surf. Imported puili sticks may be obtained from "Orchids of Hawaii, Inc. 54 W. 56th St., New York, N. Y. \$4.03 per pair.

Note:

The music and dance are divided into 3 parts in the following sequence: (1) Vamp; (2) Figure; (3) Chorus, EA-EA (Ey-ah-Ey-ah). Each part consists of 2 measures (8 counts) of music.

VAMP:

Hit palm of left hand with stick (count 1), Partner's stick (2), Palm of left hand (3), Own left shoulder (4).

CHORUS: (EA-EA)

Hit back of left hand over left side of body, twice quickly (1,2); Hit palm of left hand in front of body once slowly (3,4).

I — HANDS

FIG. I.

This is an introductory figure and the entire 12 measures are spent undulating the arms, indicating action of water. Sticks on floor between and in front of dancers; hands down at sides. Undulate hands continuously as arms are raised sideways overhead then lowered in front toward stick. Finish with stick in right hand ~~at end of 8th count~~.

II — SHOULDERS

VAMP., FIG. 2.

Hit own shoulders alternately starting with right shoulder for 8 counts.

CHORUS.

III — PADDLING

VAMP., FIG. 3.

Hold "butt" end of stick with both hands. Paddle twice to own right and twice to left, for 8 counts. CHORUS.

IV — SHOULDER STICK

VAMP., FIG. 4.

Hit own right shoulder with stick (1), Partner's stick (2), own left shoulder (3), Partner's stick (4). Repeat entire pattern counts (1-4). CHORUS.

V — ROWING

VAMP., FIG. 5.

Hold stick, hand at each end, horizontally in front of and close to chest. Describe an outward circle with stick, body following the movement, imitating "rowing" a boat (counts 1-4). CHORUS.

VI — OVERHEAD (Shading Eyes from Glare of Sun.)

VAMP., FIG. 6.

Hold stick overhead toward right side, palms of hands pressing against ends of stick. Move stick overhead from right side to left side (counts 1,2) and from left to right side (3,4). Repeat entire pattern (counts 1-4). CHORUS.

VII — CHURNING (To Clear Water)

VAMP., FIG. 7.

Hold middle of stick with one hand. Describe a small circle rapidly, as if churning water, then, hit the floor with "butt" end of stick first to right side then to left as if trying to spear a fish (counts 1-4). Repeat entire pattern (1-4). CHORUS.

VIII — SPEARING FOR FISH

FIG. 8. Hold middle of stick with one hand. Hit floor with "butt" end of stick, "stab fish", alternately from right side to left for 8 counts. CHORUS.

IX — EXCHANGE (Playfulness)

VAMP.

FIG. 9 Throw own stick to partner and catch partner's stick in left hand; two exchanges per measure, four in all. CHORUS.

X — WAVE

VAMP.

FIG. 10 Hold stick in right hand over to left side with spliced tip down. Wave stick from left to right side, twice (counts 1-4). Throw stick to partner and catch partner's stick (1-4). CHORUS.

XI — PADDLING

VAMP.

FIG. 11 Repeat FIGURE 3, Paddling. CHORUS.

XII — WAVE

VAMP.

FIG. 12 Repeat FIGURE 10, Wave, receiving own stick.

CHORUS. Music retards, last EA-EA can be shortened. Place stick on floor, in front, as in beginning of dance.

ALOHA: Stretch arms forward, place hand on top of hand with palms down, and Bow with head between arms.